"BERLIN, DREAMS, SEX, MEMORIES"

ARI

UN DOCUMENTARIO DI FABIO BRECCIA



ANTIFILM presenta un documentario di **FABIO BRECCIA** "**ARI**" con **ARI DENARO, FOXY, JULY, SAILOR, SIMON THAUR**
realizzato da **FABIO BRECCIA, ROSANNA CACCIARELLA, MARCO LA ROCCA** musiche di **VINCENZO PIZZI** montaggio di **FABIO BRECCIA**
scritto e diretto da **FABIO BRECCIA**

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TECHNICAL SHEET

- Title: ARI
- Duration: 82 minutes
- Language: English
- Year of production: 2025
- Country of production: Italy / Germany
- Genre: Documentary
- Video format: 4K, Color, 16:9
- Production: Antifilm
- Director: Fabio Breccia
- Cinematography: Fabio Breccia
- Editing: Fabio Breccia
- Camera Operators: Fabio Breccia, Rosanna Cacciarella, Marco La Rocca
- Sound Recording: Rosanna Cacciarella
- Graphics & VFX: Marco La Rocca e Paolo Colagrossi
- Color Grading: Claudio Del Bravo
- Original Music: Vincenzo Pizzi
- Audio Mixing: Sandro Rossi
- Mastering: Michele De Angelis

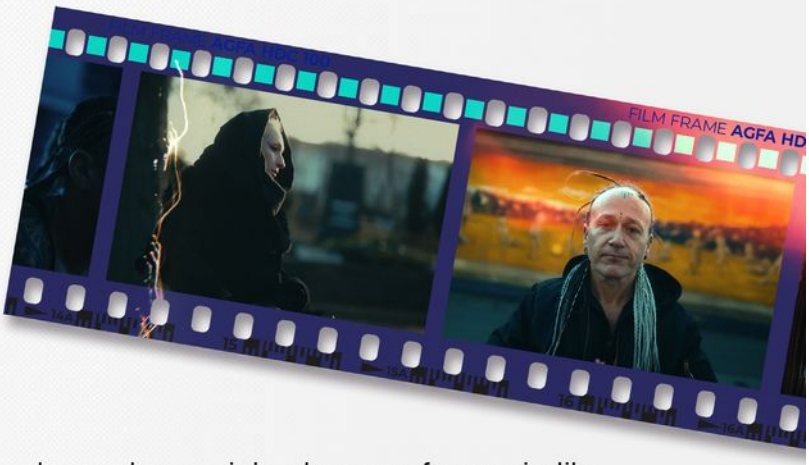




SHORT SYNOPSIS

Ari is a freak! But he is also a dungeon master at one of the world's most famous BDSM venues. The documentary follows the dual thread of his existence, where the strict rules of BDSM meet the chaos of his personal life. A man who has never overcome the loss of his mother, suspended between reality and dreams.





EXTENDED SYNOPSIS

Ari is a freak: he goes grocery shopping dressed as a ninja, dreams of a movie-like life, and turns every day into a performance. But behind this staged persona is a man deeply marked by the loss of his mother—a void he fills with dreams, roles, and rituals.

In Berlin, Ari is a dungeon master at one of the most famous BDSM clubs in the world, a place where power is negotiated through strict rules and codified dynamics. The documentary explores two worlds—Ari's inner world and the world of BDSM—using contrasting, overlapping, and contaminating visual and narrative languages.

Both funny and touching, provocative and unconventional, Ari plays with language, structure, and storytelling codes. He steps in and out of the documentary, deconstructing and narrating it on multiple levels.







ARI DENARO'S BIO

Ari Denaro was born in Catania in 1978. Since childhood, he has been intolerant of rules and restrictions. His appearance and image became central to his identity: inspired by movies, anime, and childhood icons, he shaped his style and behavior accordingly.

He worked every summer at his parents' resort before regularly embarking on long trips around the world or immersing himself in the nightlife of London and Berlin. Around the age of 35, he launched a YouTube channel, creating content inspired by investigative TV programs.

In 2015, a TV production company became interested in the footage he had shot over the years, intending to turn it into a TV show. But just then, Ari lost his mother. The trauma led him to withdraw from the scene, isolating himself.

After three years away from everything, Ari returned to Berlin and became a dungeon master at the KitKat Club.





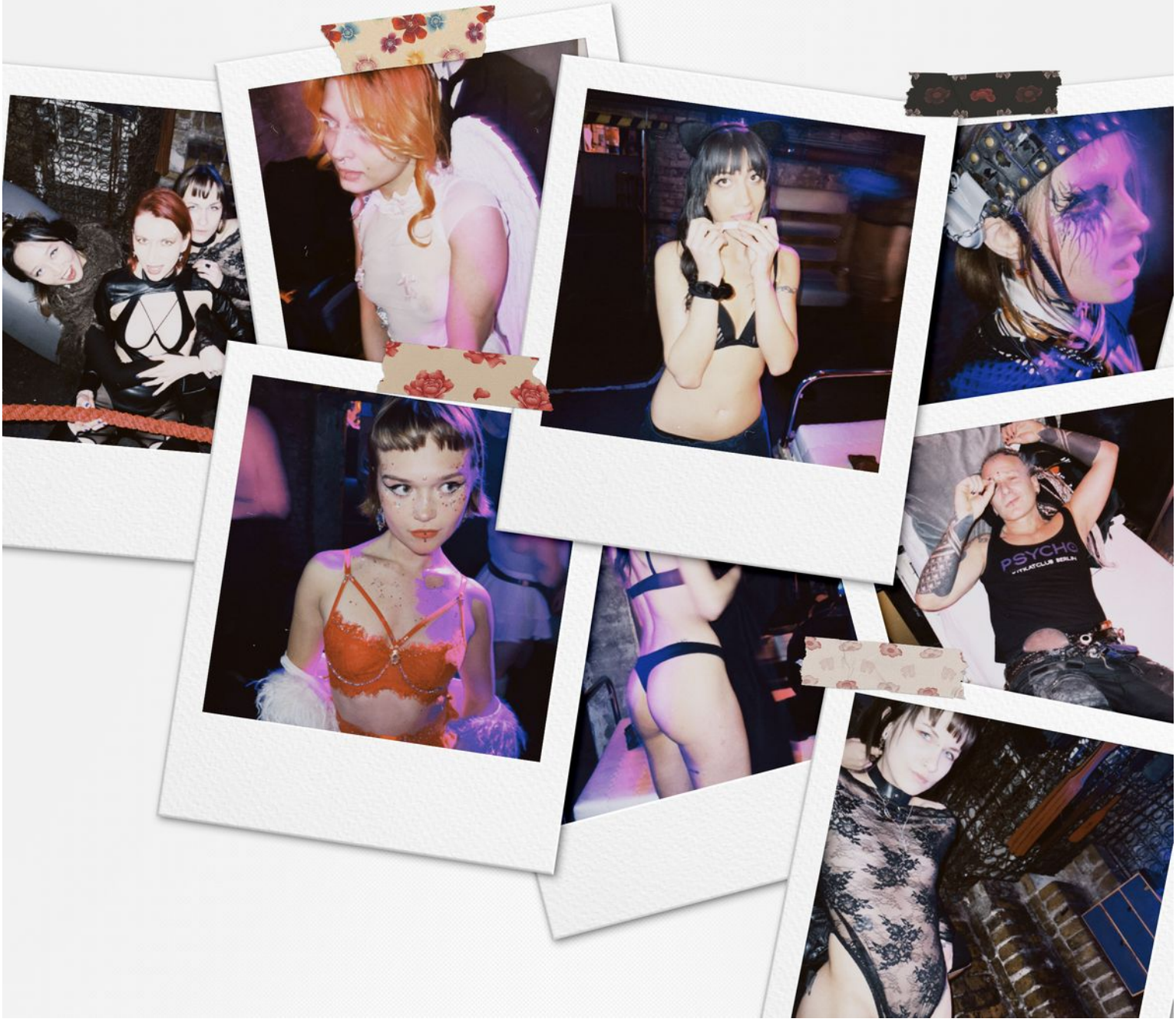
OTHER CHARACTERS

Ari is our guide into the world of BDSM, a universe where strong, free women play a central role. Most of them are Mistresses (dominatrices who set the rules of the game), while others choose the path of submission. Yet all of them, whether dominant or submissive, embody intelligence, strength, and freedom of choice.

Around Ari unfolds a constellation of unique voices and presences that bring Berlin's BDSM scene to life. The Mistresses (Seilor, Laura, July, Lu, and others) each interpret dominance in their own way, shaping the stage with distinct styles and energies.

On the other side of the exchange are the submissives. Andrea, Foxy, and many others open up about their experiences, their pursuit of pleasure, their relationship with submission, and the shifting boundaries of their identities.

The film goes beyond the club walls. It not only captures them in action under the stage lights, but also follows some of them home, revealing unexpected layers of intimacy and humanity.



DIRECTOR'S NOTES - FABIO BRECCIA

HOW THE PROJECT WAS BORN

Ari and a woman in the club, during a break, experiment: she spreads her legs while he playfully pricks her intimate areas with an electric prod. He observes her reactions, while she calmly tells him where she feels pleasure and where she feels discomfort.

I had already visited the club a few times, invited by Ari. I had limited myself to observing, curious but detached, as if I were in a fishing village in India or at a children's lunch in a Brazilian favela. I observed with respect.

But that scene opened my eyes: dialogue is at the core of this mysterious world. And in sex—whether in a club or in the intimacy of one's home—dialogue is fundamentally important.

Once I realized that BDSM was a world worth showing, seeing its real social utility, I knew I couldn't leave Ari out.

His story is powerful, touching, and significant. Ari is a man who dresses, lives, and acts as he pleases, without fear of judgment. Raised in his own narcissism, he has always prioritized himself—even over his mother—to be free to do and be whatever he wants. And yet, behind this absolute confidence, behind his defiance and indifference to others' opinions, Ari deeply desires to be loved by everyone.

After writing the project and waiting 18 months for someone to show interest, my partner and I decided to make the documentary ourselves. Just the two of us.A solution that was also strategically beneficial from a production standpoint, as earning the trust of the KitKat Club's management and being allowed to film inside the club while it was open was no small feat.



STYLISTIC AND NARRATIVE CHOICES

At that point, we felt completely free and chose not to follow any rules. Ari's story and the portrayal of the BDSM world (through encounters with key figures in Berlin's scene) intertwine, always guided by the emotional and narrative arc of our protagonist.

The narration moves between interviews and moments of pure observation. We see Ari talking to a production company interested in making a documentary about him; we see him telling his friends how he envisions that documentary. Then, halfway through the film, the story halts: Ari is in the editing room, commenting on the scene he just watched. A continuous interplay of narrative levels, a film that questions itself as it unfolds.

The directorial and narrative inspiration does not follow traditional documentaries. Our approach draws from Cassavetes, the Dardenne brothers, Kids by Larry Clark, Nomadland, and even the irreverence of Quentin Dupieux's films.

VISUAL STYLE

The documentary is shot almost entirely with a static, fixed camera, using a 50mm lens, and relies heavily on composition. The images are fragments of reality, always clear in what they show, yet suggesting what lies outside the frame, leaving space for the viewer's imagination. The entire film plays with concepts of negation and selection. This self-sufficient and creative approach to composition is inspired by filmmakers such as Michael Haneke and Paweł Pawlikowski, whose works embrace rigor, restraint, and the power of what remains unseen.



NOTES BY ROSANNA CACCIARELLA

I had always perceived BDSM as a mysterious, abysmally distant world, and I don't think I have ever been so wrong. Finding myself in one of the most exclusive venues in the world, meeting Ari and all the characters in that scene, was an experience that deeply marked me. I built genuine connections with all of them (from our protagonist to the girls, to the mistresses) and we still keep in touch.

I am truly proud to have helped tell the story of a world that deserves to be known, but above all, to have done it with our own means, our determination, and our resilience. Probably, that was our greatest advantage. A large crew would have never been able to enter where we did. We were the first to ever film inside that space, capturing a world that had never been documented in this way before.



NOTES BY MARCO LA ROCCA

I joined the project when it had already taken shape, and I was immediately struck by the freedom with which it played with the rules of the genre. It was already a work far from stereotypes. Moreover, the theme was incredibly fascinating: approaching such a distant world but doing so with empathy, revealing all the humanity within that scene, was an incredible opportunity.

When we returned for the second round of filming, we pushed even further on provocation and playfulness. Looking back at how we built all this (seeing the final result, a work that entertains, teaches, and moves at the same time) I can't help but feel proud.



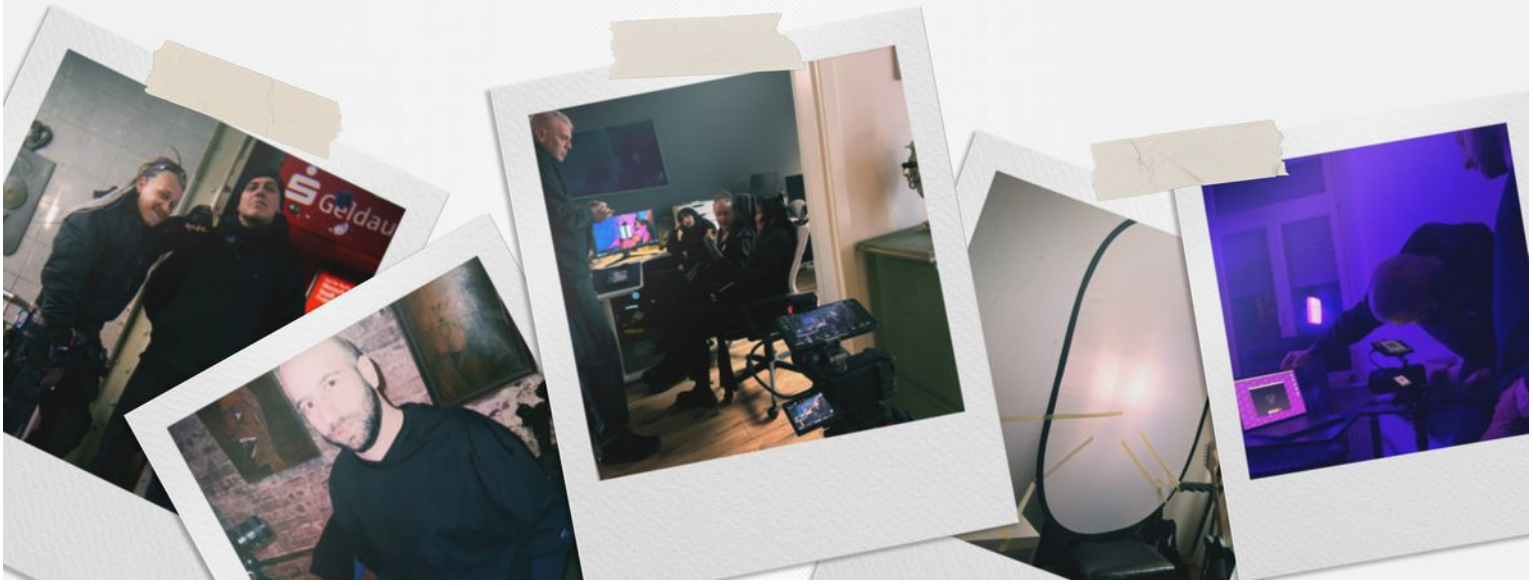
PRODUCTION TEAM

Entirely self-produced and realized with their own resources, the documentary was primarily shot over three weeks by Fabio Breccia and Rosanna Cacciarella. Working with a lean, independent approach, they navigated the challenges of filming in a highly exclusive environment, capturing raw and intimate moments. In a second phase of finalization, the production returned to Berlin for another week of filming, this time with the addition of Marco La Rocca, further refining the narrative and deepening the exploration of the scene.

The post-production team included:

- Color Grading - Claudio Del Bravo
- Original Music - Vincenzo Pizzi
- Audio Mixing - Sandro Rossi
- Mastering - Michele Angelis
- Graphics & VFX - Marco La Rocca and Paolo Colagrossi

Shot entirely in Berlin, Ari is an independent project that defies conventional production methods, rejecting standardized approaches in favor of creative freedom and experimentation.



FAQ - FREQUENTLY ASKED QUESTIONS

Is Ari a misogynistic film?
No. Women play a central role in the film. Many are Mistresses and dominatrices, embodying authority within the BDSM scene. The two submissive women are not victims but free, modern individuals who choose how to live their time. Ari is portrayed as a freak, while the strongest voices belong to women. Far from misogynistic, the film highlights female agency and dismantles clichés about gender and power. In the 1990s, feminism was often cited to question BDSM. Today that debate is outdated: BDSM is role-play based on consent.

How long did the film's production take?
The main shoot lasted three weeks with a minimal crew: Fabio Breccia and Rosanna Cacciarella. Later, an additional week was added in Berlin with Marco La Rocca. Post-production was completed in a month.

How was the film shot?
We chose a free approach, without following classic documentary rules. The narration alternates between interviews, direct observation, and meta-cinematic moments where Ari reflects on the film in real time. The style draws from Cassavetes, the Dardenne brothers, Larry Clark, Chloé Zhao, and the irreverence of Quentin Dupieux.

Is the film more of a portrait of Ari or an exploration of BDSM?
Both. Ari explores BDSM through its protagonist, intertwining his personal story with Berlin's scene. It is a journey between private life and dungeon dynamics, and a reflection on identity and the freedom to be oneself.

Why did you choose not to follow a traditional documentary approach?
BDSM is a game of roles, and Ari plays with its own structure. We broke the barrier between filmmaker and subject, letting Ari shape the narrative. Midway, the storytelling halts as Ari, in the editing room, comments on the documentary itself, creating a continuous exchange between reality and performance.

What image of BDSM does the film portray?
The film doesn't aim to give one answer but dismantles stereotypes. Often seen as dark and perverse, BDSM here emerges as an environment of respect, consent, and communication. Ari shows it as game, performance, intimacy, and even therapy.

Who is the ideal audience for this film?
Not those seeking voyeurism or sensationalism. Ari is for the curious, for those exploring human identity, and for anyone who appreciates cinema that challenges conventions.

Is Ari a closed and untouchable film?
Ari is the result of our full creative freedom, made without external interlocutors. But it doesn't have to remain fixed: with a strong and ambitious project, Ari could become much more. Our agile production model allows us to shoot additional material or even revisit the edit. The doors of the KitKat are always open to us.
Any change, however, would only happen if driven by a project we truly believe in and that inspires us to move forward.

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INTRODUCTION

The documentary ARI faces the challenging task of containing the person ARI: the protagonist is a magnetic, complex, and multi-layered figure who carries with him a vast imaginary world. The idea of developing a merchandising path does not stem from commercial needs, but as a natural extension of the film, an instrument to expand the experience and strengthen the relationship between audience and work.

We want to fuel the viewer's desire to step into ARI's world, to become part of it. Every initiative is designed to extend the experience beyond the 82 minutes of the current version of the film, suggesting that ARI is a universe to LIVE, not just to observe.





PRJ1 • WHIP ME HERE" HOODIE

A hoodie designed specifically for the documentary. On the back appears the phrase “Whip Me Here,” accompanied by an arrow pointing to the buttocks. An ironic nod to the BDSM practice of spanking. The logo-motto had to be connected to the theme, appealing to a BDSM audience, but not strictly tied to the film or the ARI logo. It had to appear “casually there”.
It was printed for the film and made to be worn by Foxy in the documentary. On the website, it was presented as “The original limited-edition hoodie worn by Foxy in the documentary” and marked as sold out.







PRJ2 • ARI" PLUSH TOY

Conceived as a character featured on the film's cover, this object was never actually produced but exists visually through a series of AI-generated illustrations. Presented as purchasable on the website, it represents a narrative and ironic extension of ARI's world.









PRJ3 *ORIGINAL SOUNDTRACK VINYL

Ari is a volcano of entertainment: in the documentary, between seriousness and self-irony, he releases hilarious statements such as:

- "I define myself as a chameleon: there is ninja Ari, gothic Ari, kamasutra Ari…"
- "I define myself a criminologist. Crime and sin is my job—that means I never earned one cent as a criminologist…"
- "I prefer ninja style, ninja style meaning: hit, hit once, run and ciao! Auf wiedersehen!"
- "I like cats because they live in a permanent orgiastic dimension; they lick each other, back and front…"

And many more.

The opening and closing title tracks were created with artificial intelligence, reusing these phrases and turning them into memes, into myths.

All the other tracks—both original and sourced—were purchased from a Roman composer of Berlin electronic music. How could this not become a limited-edition vinyl?





PRJ4 • TAROT DECK

Twenty characters from the world of ARI transformed into archetypes: a symbolic and ironic game that gives depth to the protagonists and turns them into icons.

In this way, the tarot cards are not just an imaginary gadget, but a narrative device that highlights each character's traits, amplifies them, and mythologizes them.







PRJ5 • STICKERS

Produced in various formats and styles, the stickers underline the pop and irreverent tone of the documentary: a film that approaches its subject matter with sensitivity, but never takes itself too seriously.
By the end of September 2025, 12 different sticker designs will be produced.





COMMUNICATION STRATEGY

All products are displayed on antifilm.it, but marked as “sold out.” This stratagem is intentional: there is no real online shop, nor the possibility to actually purchase the items. The goal is to evoke and expand a world, not to feed commerce, at least at this stage.



The merchandising of ARI does not fit into the tradition of film marketing, but rather into the creation of an extended narrative universe. Objects (whether real or imagined) function as symbols, as signs that the audience can recognize, feeding the idea of ARI as an experience that goes beyond the screen. An open, welcoming imaginary, one in which everyone can take part.



www.antifilm.it
Art Director Fabio Breccia
Co-Producer Rosanna Cacciarella
Sales Agent Giovanni Esposito
info@antifilm.it